

grand theft auto

Stories

Gener Guzman

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I am learning and still being good at making videos and solving some problems but not all of them as I learn new things. I also like to write the information for papers, books, scripts, and codes or programs. These skills are connected to my current interest in gaming and my favorite type of video game, sandbox games, so I can choose and write one best way to play four of the sandbox video games I like.

All Actors or Characters in this page

Grand Theft Auto Stories

by Gener Guzman

A PREQUEL SET OF THREE PLAYS IN
FIVE ACTS EACH



GENERALEPICSTUDIOS

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"There are a million stories in Liberty City. This one changes everything. Once a trusted wise guy in the Leone crime family, Toni Cipriani was forced into hiding after killing a made man. Now he's back and it's time for things to be put right.

The streets of Liberty City are in turmoil. Warring Mafiosi vie for control as the town begins to self-destruct under waves of political corruption, organized crime, drug trafficking and union strikes. No one can be trusted as Toni tries to clean up the mess of the city's chaotic underworld. Deranged hit men, morally depraved tycoons, cynical politicians and his own mother stand in his way as Toni tries to bring the city under Leone control.

Forced to fight for his life in an odyssey that will shake Liberty City to its foundations, Toni must use any means necessary to secure his place in the leadership of the Leone family in a town up for grabs."

—Game's description - Grand Theft Auto Liberty City Stories

"Vice City, 1984. Opportunity abounds in a city emerging from the swamps, its growth fueled by a violent power struggle in a lucrative drug trade. Construction is everywhere as a shining metropolis rises from foundations of crime and betrayal.

As a soldier, Vic Vance has always protected his dysfunctional family, his country, himself.

One bad decision later and that job is about to get much harder. Kicked out onto the streets between glamour and gluttony, Vic is faced with a stark choice...build an empire or be crushed."

- Game's Description - Grand Theft Auto Vice City Stories

THE PERSONS

None, this is a demo version

(Liberty City 1998, Vice City 1984, San Andreas 1987-1992)

Prequels

Grand Theft Auto Liberty City Stories: Grand Theft Auto III

Grand Theft Auto Vice City Stories: Grand Theft Auto Vice City

GTA San Andreas - The Introduction: Grand Theft Auto San Andreas

Grand Theft Auto Liberty City Stories

Act One

Scene 1: Home Sweet Home

The story begins with a coach pulling up to Punk Noodles in Chinatown, Portland Island, Liberty City. The protagonist, Toni Cipriani, alights with a suitcase in hand. Toni walks to a payphone and calls a taxi, which takes him to Salvatore Leone's Gentleman's Club in Saint Marks. Toni Cipriani enters the club and meets Salvatore Leone at his office.

SALVATORE

Hey! ...So there he is, huh? So listen, Toni. I know you did a good thing for us, I know you've been lying low for a long time. So I want you to take it easy for a while, huh?

(Salvatore goes to sit down on his desk while he introduces Vincenzo Cilli.)

Vincenzo will look after you. If you need some money, ask him. You need a job? Lucky'll take care of you. What more could a family guy ask for? Even my son done got it so good

TONI

Mr. Leone, I thought we got history! I mean, I've done a lot for this family. And now you're expecting me to take orders in this, this, this...well, it just doesn't seem right!

SALVATORE

Toni, I know what you did, and no one is more grateful than me, honestly. But the idea that you walk in here and start to question my leadership right away is quite frankly, out of order. Caphice?

TONI

I understand, Boss.

SALVATORE

So when you need something, give Vincenzo a call down at Atlantic Quays. He'll take care of you, won't you, Lucky?

VINCENZO

Of course, Boss. Anything you say! Tell you what, we can go there now!

(Toni and Vincenzo leaves Salvatore's office, and makes their way to the car.)

I've got you a nice little place to stay, Toni. It's got you written all over it. We'll head there first.

TONI

You're all heart

(Toni and Vincenzo gets into the car and makes their way to the Portland Safehouse.)

VINCENZO

This is it, Toni! Home sweet home! Beautiful, ain't she?

TONI

This shithole is supposed to be my home?

VINCENZO

Oh, I think it's VERY you. Now you're disrespecting old Vincenzo! Now tough guy, get your ass upstairs and go put on some decent clothes! I don't got all day, so move!

(Toni gets out of the car, goes into his safehouse, puts on some new clothes and gets back into the car.)

Now take me to my place!

(Toni drives Vincenzo to his warehouse in Atlantic Quays and drops him off.)

Hey. Apartments cost money, Toni. Just you remember who pays the bills around here: Me. Daddy Vincenzo over here. So from now on, you work for me. So I better see you back here real soon!

Scene 2: Slacker

(Toni Cipriani enters Vincenzo's warehouse in Atlantic Quays.)

VINCENZO

We've got a dealer, working our North Chinatown patch. The lazy bastard ain't bought any cash in, in days. Maybe he needs some encouragement to get off his ass and do some work. Acting like a bitch... he kinda reminds me of you.

TONI

What are you trying to say?

VINCENZO

I ain't TRYING to say nothing! I'm telling you to get over there and make sure this asshole starts bringing in some goddamn money!

(Toni leaves the office and drives to Saint Mark's, where he meets the dealer.)

TONI

So Vincenzo tells me you're too chicken-shit to work on your patch?

DEALER

Hey man! I'm no chicken-shit! I..er...I've been ill is all! *cough* I'll go back to work tomorrow... or, maybe, the day after.

TONI

Oh, I think you're going to work today... like it or not!

(Toni drives the dealer to Vincenzo's Warehouse in Atlantic Quays.)

DEALER

Oh, man... I don't feel too good. I think I might have a fever or something.

(Toni and the dealer approach Chinatown.)

Listen man! I told Vinnie already... Chinatown's no go for the Leone's now! The Sindaccos are moving in! If I don't get back there, I'm a dead man!

TONI

Sure... sure...

DEALER

I'm telling you man! The Sindaccos are dealing!

(Toni drops off the dealer at the destination in Chinatown.)

Scene 3: Dealing Revenge

(Toni Cipriani enters Vincenzo's warehouse in Atlantic Quays, and finds Vincenzo Cilli.)

TONI

Vinnie?

VINCENZO

For crying out loud, Toni! Don't I get any peace?!

(Toni hears Vinnie from the warehouse's toilet.)

I'm all already blocked up, and the last thing I need is you on the case. But as you're still here, you know, I'm not seeing any money coming in from that dealer. You know why?

TONI

Enlighten me.

VINCENZO

'Cause he's dead, idiot! Some chump whacked him. The Sindaccos have started dealing, and on Leone turf, too! You gonna accept that, Toni? I want you to get over to Chinatown!

TONI

Alright, "Boss". I'm on it.

(Toni Cipriani leaves Vincenzo's warehouse.)

VINCENZO

Aw, God! Why's there never any goddamn paper in here?!

(Cut to outside, Toni Cipriani drives to an alley in Chinatown.)

SINDACCO DEALER

Stay off Leone turf, asshole!

(Toni Cipriani beats up a Sindacco dealer.)

TONI

You want some more, ass-head?

(Toni Cipriani goes to another part of Chinatown and beats up another Sindacco dealer.)

The Leone's deal in this city! Nobody else! You hear me, you Sindacco fucks?

(Toni Cipriani goes to yet another part of Chinatown and beats up the last Sindacco dealer.)

Scene 4: Snuff

(Toni Cipriani enters Vincenzo's warehouse in Atlantic Quays.)

VINCENZO

Hey, remember JD O'Toole?

TONI

Difficult to forget...

VINCENZO

He's currently running a Sindacco-controlled titty-bar, I mean gentleman's club. The interesting thing is, he wants to be a Leone now.

TONI

Fuck him! He made his choice.

VINCENZO

Hello, Brain-cell?! Jeez Toni, Sal said you was dumb muscle. But I didn't think anyone was *that* dumb. We can use JD to get the drop on Sindacco plans, he's gonna be our boy on the inside. There's just one thing; he's being sat on by some Sindacco ape. I want you to remove this little obstacle, and get JD on our side. Capiche?

(Toni Cipriani leaves Vincenzo's warehouse and drives to Ammu-Nation to get a Pistol. After that, he drives to the construction site, shoots his way through the Sindacco gang members and finds a cellphone on the ground next to the car.)

O'TOOLE

Toni! ...Oh you just gave me some great snuff footage!

TONI

JD? You saw that?! You're filming me?!

O'TOOLE

Ah, I was just... it's for my own use! Uh, I can't wait until we're on the same team!

TONI

Don't get too excited, you still owe me money.

O'TOOLE

Take that Sindacco's chump car as deposit, uh? Eh-heh, just respray it so no one recognizes it.

Ah, hah, I'll take care of his body.

(Toni Cipriani takes the car and gets it resprayed at the Pay 'n' Spray.)

Scene 5: Smash and Grab

(Toni Cipriani enters Vincenzo Cilli's warehouse in Atlantic Quays, where he's sitting at a desk and stands up talk to him.)

VINCENZO

Oh, it's you.

TONI

Yeah, how about that. It's me. What-do-you-know!

VINCENZO

I'll tell you what I know, tough guy. Some of our boys have screwed up a simple, no-brain, fucking job.

(Cut to AM gas station at Hepburn Heights, where some Leone family members are fighting over the Liberty City Police Department with Vincenzo talking over.)

Lousy bastards can't even pull off a simple raid.

(Cut back to Vincenzo's warehouse, with Vincenzo himself explains about the unsuccessful raid.)

Marron! Why am I surrounded by so many fucking idiots?

TONI

I don't know, "birds of a feather"?

VINCENZO

Oh, you're a fucking comedian! Well, laugh this off wise-guy; you're the one who's gonna clean up this shit for me! Now get over there and drag those morons back there!

(Toni leaves the warehouse and drives in a four-seater car to the AM gas station to pick up the Leone family gang members.)

MEMBER

What are we gonna do?!

(The gang members get in the car while the police cars start to chase them.)

Floor it, Toni!

(Toni manages to lose the police cars and drops off the Leone gang members at the warehouse.)

Scene 6: Hot Wheels

(Toni Cipriani enters Vincenzo Cilli's warehouse in Atlantic Quays, where he is calling his mother via the telephone while some partially-seen prostitute named Cheryl gives head to him.)

VINCENZO

Sure, mamma. I'll call ya later. Yeah-

TONI

Vincenzo!

VINCENZO

Yeah, of course, of course I'm being a good boy. Love you.

(Vincenzo hangs the telephone up.)

Hey Cheryl, hey sweetheart, give it a rest now.

(The prostitute stops giving Vincenzo head and starts to leaves the warehouse.)

Here, now get out of here. A little trumpetto for you. Hey, who loves you angel?

CHERYL

You do, Vinnie.

TONI

Was that your mother on the phone?

VINCENZO

Sure.

TONI

You're disgusting. Where's your respect?

VINCENZO

Respect? I call it multi-tasking, Antonio. What? Don't you like getting a hot broad to suck you off?

TONI

What?

VINCENZO

'Cause if there's a problem, I can get Ray to help you out.

TONI

Fuck you.

VINCENZO

I'm just bustin' your balls, relax! Listen, tough guy. I need you to do me a favor. I got girls crazy for blow; I got a car full of it parked in Trenton. Go pick it up... give me a call.

TONI

What am I? Your driver? Screw you.

VINCENZO

No, listen, listen, listen, listen... I'd do it myself, but I'm being watched by the feds. You know I'll look out for you, trust me! Besides, remember there's a hierarchy there, Capiche? Now be a good kid!

(Toni leaves the warehouse and drives to a warehouse in Portland Docks to collect Vincenzo's car. After he gets in it, he's suddenly ambushed by the police that get out of the car.)

POLICE 1

Freeze!

POLICE 2

Don't move, asshole!

Toni manages to get away from the cops and takes the car to the impound at Hepburn Heights.

There, he gets a phone call from Vincenzo.

VINCENZO

Hey, Toni! How's the car?

TONI

You son of a bitch, Vinnie! You set me up!

VINCENZO

Set you up? Set you up?! When you came back to the city, you had nothing. *Nothing!* I set you up alright, you ungrateful bastard! With an apartment and a job, and for that generosity, I expect you to take a few risks now and then. I ain't a charity pal, Okay? And I ain't your sugar daddy. So the police were watching the car. Screw the police! When I tell you to do something, you do it. Capiche?!

TONI

Oh yeah, I understand, Vinnie. I understand that as long as I work for you, I get treated like a bitch. Look, I was making scores while you were looking up girls' skirts. Have your bitch job back, "Boss". I quit!

VINCENZO

Toni, you're making a big-

(Toni hangs up his cellphone and drives the car to the crusher at the junkyard.)

Act Two

Scene 1-7: Snappy Dresser

Toni Cipriani goes to visit Ma Cipriani at her restaurant in Saint Mark's.

TONI

Ma? It's me, I'm back!

(Toni hears no response and attempts to walk away.)

MA

Toni? Where the hell have you been? Not one phone call all the time you were away. They don't have phones where you were?

TONI

Aw, come on, Ma, you know I couldn't call!

MA

A real man would have called his mother. You could learn a thing or two from Giovanni Casa. He calls his mother every day. Now, he's a good man. And his Sicilian sausage is the best in town!

TONI

Casa?! But, Ma, Casa ain't a good man, he's a pervert!

MA

That's just a foul mouthed rumor! What kind of a man are you, Toni?

TONI

Alright, Ma, whatever you say. Maybe I'll give Giovanni a call, see what he's up to.

(Toni goes to his apartment, gets a camera, then heads towards Giovanni's Deli in Chinatown.)

CASA

I think I'm in the mood for some lovin'.

(Casa gets into his van and drives around Chinatown, with Toni following him. Casa then stops to pick up two prostitutes, then drives to a secluded area in Callahan Point.)

Okay, ladies, gimme a minute here, will ya? I'm gonna change into something that's a little more...me.

(Some time passes as the two prostitutes are out of the van.)

Okay, ladies, it's milk time!

(Casa gets out of the back of his van, dressed in a diaper.)

Who's gonna be momma?

PROSTITUTE

Oh, my!

CASA

Casa: Ah, come on, ladies, get with the program!

(The prostitutes scream and begin running away from Casa. Meanwhile, Toni spies on Casa and takes a picture of him wearing a diaper.)

Oh, God! Oh, God! Don't look at me!

(Casa and the prostitutes retreat to the van and drive away. Toni heads back to his mother's restaurant to show her the picture he's taken.)

TONI

Hey, Ma! Take a look at my photo! It's your 'good man' Giovanni Casa... wearing a goddamn diaper!

MA

Is this how you spend your time? Sneaking in the woods, taking pictures of men? What's wrong with you, Antonio? You shame me!

TONI

But...

MA

And, diaper or no diaper, he's still a better man than you!

Scene 2-8: Big Rumble in Little China

(Toni Cipriani goes to visit Ma Cipriani at her restaurant in Saint Mark's.)

TONI

Ma?...Ma! Come on, Ma, speak to me!

(Toni hears no response and attempts to walk away.)

MA

There ain't no 'Ma' here for you no more, you coward! You can't fool me... I know why you don't move back in here. You're running scared of some Triads! Your father, God rest his soul, wouldn't let no one run him out of his own home.

TONI

But Ma!

MA

Unlike you, your father wasn't yellow! Until The Triads show you some respect, you're no son of mine! A daughter maybe...but not a son.

(Toni goes to Chinatown and finds two groups of Triads: one located in the plaza, and another one consisting of two members driving a Triad Fish Van. Toni makes quick work of the first group of Triads and takes them out.)

TONI

This is Toni Cipriani kicking your asses! Remember that name, fish heads!

(Toni finds the second group of Triads and kills them as well.)

Scene 3-9: Grease Sucho

(Toni Cipriani goes to visit Ma Cipriani at her restaurant in Saint Mark's.)

TONI

Ma, I'm back.

MA

Look at you, you look so thin! If you were still living here with your mother, like a son should, you'd be eating right. And look at those cars you drive, you shame me Antonio, really you do. People will think I brought you up wrong.

TONI

Well, what can I do, Ma? You know I'd do anything for you!

MA

That Sucho boy is racing downtown today. If only you were more like him! He treats his mother with real respect. Of course, if your father was here, he'd win the race, and take the smug grin off that Sucho boy's face! Yeah, he'd make him eat lead! Ah, your father was a real man, big balls!

(Toni finds a car and heads to Portland Harbor, where the race begins. After driving one lap across Portland, he wins the race. Toni then spots Sucho in his Thunder-Rodd, who drives away. Toni catches up to Sucho and wrecks his car, killing him.)

Scene 4-10: Dead Meat

(Toni Cipriani goes to visit Ma Cipriani at her restaurant in Saint Mark's, only to find she's not at the restaurant and waiting for the work to begin.)

TONI

Ma! Ma, you there?

MA

I ain't talking to you no more, Toni! You shame your Sicilian roots!

(Toni walks over to the side entrance of the restaurant to find Ma in her Leone Sentinel.)

MA

After you took that photo of Casa, he stopped paying his protection money. And what are you doing about it? Nothing! Your father would have turned him into meatballs by now! Casa might be a bit funny, but it takes guts to snub a Cipriani! I only wish you had his guts!

(Ma revs up the car and drives away from her son.)

TONI

You wish I had Casa's guts?! Okay, Ma, you asked for 'em!

(Toni drives over to Giovanni's Deli in Chinatown to get Casa and murder him, but once he arrives there, he sees Casa talking to a policeman.)

CASA

Casa: Hi, Toni, how you doing? What's up?

TONI

Toni: You and me are gonna talk, Casa, just somewhere more private.

(Toni drives Casa to a more secluded place, while Casa chats with him.)

CASA

So... er... where are we going? We're still cool ain't we, Toni? ...I'll get you the money I owe, honest! I just need some time! Does your Ma still like a spicy sausage? I can get her some, no problem.

(Toni eventually arrives at the Liberty City Sawmills building in Trenton.)

So Toni, what do you wanna talk about? Is it the protection money? It is, isn't it?

(Toni doesn't answer Casa's questions.)

...Toni?

(Toni goes inside the sawmills, with Casa following him.)

We can talk about this, right, Toni? Yeah, yeah, talking is good! People just don't talk enough these days, Toni.

(Toni and Casa walk up to a grinder machine.)

TONI

Toni: Stand there and shut your yap, Casa.

CASA

Yeah, okay, Toni, but, I don't feel comfortable. Hey, easy with that, Toni, it's the on switch for the...

(Toni turns on the grinder machine. Casa screams as he realizes that Toni is going to kill him and runs away.)

SAWMILL WORKER

Call the cops!

(Toni catches up to Casa and kills him with a Fire Axe, butchering him. Meanwhile, two LCPD patrol cars drive near the gates of the sawmill. Toni gets into a Pony, loses the cops and heads back to the deli to deliver Casa's remains to a clerk.)

CLERK

Special sausage meat delivery? No one told me about this! Woah! Which zoo did we knock-off this time? There's loads of meat back here! ...Mmmm! Tasty! Okay, I'll take them. It's a good thing Casa ain't here. If he finds out about this, he'll go crazy!

Scene 5-11: No Son of Mine

(Toni Cipriani goes to visit Ma Cipriani at her restaurant in Saint Mark's.)

TONI

Ma, you there?

MA

Toni? I'm just on the phone. (talking to someone else) ...yeah, he's here now. OK, OK, I'll stall him. Bye. (to Toni) Toni? Come to upset your mother again, huh? You spend all day playing the tough guy. You never come see me, or bring home any nice girls. But, who'd want you anyway? You look so pasty and thin! You're trying to kill me with the shame and the worry. Well no more. From this point on... we're through. I've called a hit on you. It's really the only way, Antonio...

TONI

What?! Ma!

MA

You were always a disobedient boy. It's for the best, son, at least try to die like a real man! Try to stop shaming me!

(Toni checks the yard of the restaurant to find three hitmen arriving in Sentinels, armed with pistols. Toni fends them off. A second wave of hitmen arrives, wielding Tec-9s, with Toni killing them too. A third wave of hitmen arrives, wielding Micro SMGs, and Toni kills them as well. The final wave of hitmen arrives, wielding AK-47s, but they're soon killed by Toni.)

Scene 6-12: Bone Voyeur!

TONI

Hey! JD get out here! Hey JD, you little sicko, get the fuck out here, before I come in there and break your legs!

JOSEPH DANIEL O'TOOLE

I'm coming... but not like that, ha ha ha! Hey, Toni, que pasa? Give us a hug.

TONI

Woah, you're sticky!

JOSEPH

Oh, it's the stripper stuff they put all over me, you know. They like it, you know. They put it anywhere and uh... so, how you doing?

TONI

What the fuck are you wearing?

JOSEPH

What, this? I'm an adventurous lover. You know I like... an experimental side, y'know? Nothing wrong with that, huh? You can watch if you like.

TONI

Oh, you're sick. You better shut the fuck up, right now.

JOSEPH

Okay, relax Toni...

TONI

Toni Cipriani: Where's my money?

JOSEPH

See, that's the problem. We are getting ripped off. Alright, now you wait here. I gotta go change out of, uh... this thing, you know. Hey Raven - time to put away the double ender.

(O'Toole goes back inside the bar to change and then comes out in street clothing)

Hey Toni, let's you and me go for a drive. We got some things we gotta check out... Okay! Okay!

(Toni and O'Toole make their way towards O'Toole's van)

Ah, I'm sure the girls are ripping me off.

(Toni and O'Toole enter the van)

We better tour the neighborhood and see what's up.

(Toni and O'Toole drive around the block and find a prostitute)

Hey, that's one of my girls.

PROSTITUTE #1

Hey JD, I got your money right here.

(Toni and O'Toole then drive around and find a second prostitute in an alleyway)

JOSEPH

That's one of my girls in that car.

PROSTITUTE #2

Hi, JD. I was just about to bring this to you, honest.

(Toni and O'Toole then drive around and find a third prostitute by a shop opposite Pay 'n' Spray)

JOSEPH

Hey, I recognize that girl.

PROSTITUTE #3

Geez. Don't you trust me no more, JD?

(Toni and O'Toole then drive around and find a fourth prostitute in a car by the construction site)

JOSEPH

Hey that pimp is ripping off one of my girls. Get the money back, Toni.

(Toni and O'Toole then drive around and spot a prostitute with a rival pimp)

Stealing one of my girls.

(Toni runs over the rival pimp and pulls up next to the fourth prostitute)

PROSTITUTE #4

Hey, JD. It's been a slow day. This is all I've got.

(Toni then runs over another pimp and collects his cell phone. They then drive to a store up the street from Ammu-Nation and spots a rival pimp)

JOSEPH

What the hell is that pimp doing? Get him, Toni.

(Toni then runs over the rival pimp, collects his money and drives around the area and spots a fifth prostitute)

That girl's one of ours.

(Toni pulls up next to the fifth prostitute)

PROSTITUTE #5

Talk about big brother. Here's your stinking money.

(Toni and O'Toole then return to Paulie's Revue Bar)

JOSEPH

Nice work, Toni! I don't think the girls are gonna give me any more trouble on this shift.

Scene 7-13: Don in 60 Seconds

JOSEPH

Thank God you're here Toni! I just had a tip off that the cops are gonna raid us!

TONI

So? You've got a license.

JOSEPH

Not for the shit that goes on here! Salvatore is here, paying my girls a... 'Special' visit... you know? We gotta get him out of here before the cops arrive! Meet him out front!

TONI

Never a dull moment.

(Toni enters the Leone Sentinel outside the club)

SALVATORE

Get me the hell out of here!

(Toni drives into the Pay 'n' Spray and then drives Salvatore to his home in Saint Marks)

You did good today son. I like your style. I always have.

TONI

Thank you Mr. Leone.

SALVATORE

You know, I think Vincenzo is taking up too much of your time. I could use a good fella like you.

Gimme a call some time. Uncle Sal will take care of you.

Scene 8-14: A Volatile Situation

JOSEPH

Hey Toni, I can't come out right now, I'm busy... you know?

TONI

Why? What's going on in there? ...and what the hell is that smell?

JOSEPH

Look, Toni, we're catering for some real ah... specialists today. This stuff is internet gold-dust!

What you should be concerning yourself with is that Leone gambling house, up in Saint Mark's.

The Sindaccos are going nuts about it. I heard they're gonna blow the place off the map.

(Toni drives to the Leone family casino in Saint Marks and receives a phone call from JD O'Toole)

Toni? It's JD. Look, I just heard there's a bunch of Sindacco goons coming your way. And they're packing, big-time! Watch yourself!

TONI

Toni Cipriani: Thanks JD! Appreciate it.

Scene 9-15: Blow Up 'Dolls'

JOSEPH

So Toni, the Sindaccos' got this place - 'The Dolls House'. It's a casino AND bordello in one.

TONI

Classy, so you might lose at the tables, but you can bank on the ass!

JOSEPH

Heh heh! Well, the place is key to their setup over here. If you were to, uh... put it out of business, you know, uh... blow it up or something. I'm telling you, we'll be golden with Salvatore!

(Toni drives to The Dolls House in a van full of explosives)

SINDACCO #1

Who is he?

SINDACCO #2

I don't recognize him.

(The Sindacco guards see Toni in a Sindacco car)

SINDACCO #3

Sindacco #3: Must be a new guy.

Scene 10-16: The Offer

Toni Cipriani goes to see Salvatore Leone in his house's office, who's in a foul mood.

TONI

Eh, boss, you okay?

SALVATORE

Do I look okay?

TONI

No.

SALVATORE

Then what are you, a fuckin' moron? You're always saying the obvious. I can't believe I'm surrounded by people like you.

TONI

Sorry.

SALVATORE

Listen, I'm sorry. Toni, you're one of my most trusted allies. After what you did, you're like a son to me - better than my son, better than any son. Your mother's a lucky woman.

TONI

So I hear.

SALVATORE

Anthony, it's over for guys like us. We're dinosaurs, or dodos, or dildos, or something. I tell you, even in my own family, I feel like Jesus surrounded by twelve Judases. I mean, listen to this; I got a union boss - a broad no less - that I need to do me a favor, and she asks for money? All I wanted was 24 hours access to the docks, while the strike was going on, strikes that I helped organize, so my boys could offload some drugs, and now I get this horse shit?! I mean, these people are people that I personally fought for, people I've killed for, honest people. And this is how they repay me?

TONI

It's insulting!

SALVATORE

It's a disgrace. We're finished, men of honor like you and me. Listen, Toni, I want you to take something to her.

TONI

You're gonna take this crap off a broad?

SALVATORE

For now, what choice do I have? Look, go down there, pay her off - and tell her I'd like to have a word with her. Go.

(Toni leaves Salvatore's house and heads to Portland Harbor to talk to Jane Hopper.)

TONI

Salvatore wants to talk.

HOPPER

I'm not playing Salvatore's game. Thanks for the donation, kid...see you around.

(Toni is surrounded by Hopper's henchmen as she leaves Toni to be beaten up by them. Toni escapes Portland Harbor while avoiding workers wielding Baseball Bats and Molotov Cocktails.)

Act Three

Scene 1-17: Ho Selecta!

Toni walks into Salvatore's house whilst Maria is over.

MARIA LATORE

Is this one of your new doggies, Sal?

TONI

Mr. Leone?

SALVATORE LEONE

Toni! Come sta? I'm glad you showed up. I want you to do something for me... If I can't get that bitch of a union boss on my side, I can sure as shit get her guys to play along. You capiche?

(Toni drives to the prostitute at the AMCo. Petrol Station in Harwood and kills the three men with her)

TONI

Come on, let's go.

(Toni picks up the girl next to the Construction Site in Hepburn Heights)

PROSTITUTE 1

So where's the party, Sugar?

(Toni picks up the girl on the other side of the construction site)

PROSTITUTE 2

Hey, baby! Looking for a good time?

(Toni drops the three prostitutes off at the docks in Portland Harbor and then picks up the girl up the road from the docks)

PROSTITUTE 3

Are you all alone, Sweetie?

(Toni drives to Saint Mark's and disturbs a client in an alleyway)

CLIENT

Get your own girl, butthead.

(Toni kills the client and picks up the girl, before picking up a sixth girl a block away)

PROSTITUTE 4

Hey, good looking? Wanna have some fun.

Scene 18: Frighteners

SALVATORE

Toni! How are you my boy? You look a little thin. Isn't your momma feeding you right?

TONI

I'm good Mr. Leone.

SALVATORE

Listen, these union guys - they're getting me pissed. It looks like some of them are starting to see things my way... but we just need to turn up the heat on some of the 'less than receptive' union big shots. You know what I'm talking about?

(Toni chases down a union big shot and crashes into him)

UNION BIG SHOT 1

What are you doing? Are you crazy?

(Toni deals with the first big shot, then chases and crashes into a second)

UNION BIG SHOT 2

Union Big Shot #2: I only had two more payments for that car! You son of a bitch!

TONI

From now on you do as you're told!

Scene 19: Rollercoaster Ride

JANE HOPPER (RADIO)

This strike will continue until I get some assurances from this city! Mafiosi, thinking they can run the union, can think again!

SALVATORE

Listen to this shit.

JANE HOPPER (RADIO)

They don't scare me! I've got bigger balls than all of them!

SALVATORE

I should call a hit on this bitch. She's taking me for a ride! ...well two can play that game. Toni, you're gonna deliver a message for me!

(Toni drives to the Head Radio station in Harwood and hits the chauffeur)

CHAUFFEUR

Hey!

(Toni kills the chauffeur, takes his clothes and waits in the limousine)

JANE HOPPER

Harwood ferry station and step on it!

TONI

You said it!

(Toni then begins to drive around the city)

JANE HOPPER

Hey, take it easy, we're not in a race! Hey, you're not my regular driver! Who the hell are you?!

TONI

Shut up! From now on you do exactly what Salvatore Leone tells you to! Capiche?

JANE HOPPER

I... I refuse to be scared by this!

TONI

We'll see!

(Toni continues to drive erratically over Portland)

JANE HOPPER

Let me out right now!

(Toni continues to drive erratically over Portland)

Please! You'll kill us both!

(Toni continues to drive erratically over Portland)

OK! OK! I've had enough! I'll do whatever you want.

(Toni drops Hopper at the ferry terminal)

TONI

And don't forget our little agreement, Lady!

Scene 2-20: Shop 'Til You Strop

MARIA LATORE

You're late! Typical man. I want to go shopping, and you're driving. So help me, I'm gonna have some fun today. Even if it kills you! I just need to finish getting ready! Ah screw it! I'm gorgeous. Come on Toni!

(Toni drives Maria to a store)

Wait here sexy, I won't be long...

(Maria enters the store)

But I just wanted to see what it looked like in the daylight! Take your God-damn hands off me!

(Maria exits the store)

That was fun! But, I'm gonna need to pick up some other stuff.

(Toni drives Maria to a second store)

Keep the engine running...

TONI

Come on Maria! No more stealing!

MARIA LATORE

Aw, hush Toni baby! That was all a misunderstanding back there!

(Maria enters a second store)

I'm telling you, I don't have anything hidden up there! Get the hell off me!

(Maria leaves the second store)

CLERK

STOP THIEF!

(Toni drives Maria back to her apartment).

MARIA LATORE

Toni, honey, I had a great time today. You can drop by later and we can have some more fun. See ya later handsome!

Scene 3-21: Taken For A Ride

MARIA LATORE

Stop it! One of Salvatore's dogs is bringing me right over... ..oh he's a charmer. Maybe too thin though. ...yeah. So, listen, I wanna party, but the cupboard is bare. You got some sugar? Pure cane huh? Great. Ciao. Come on Toni. I've got places I need to be.

(Maria and Toni exit her apartment)

Let's move it. My dealer won't hang around all day.

(Toni drives Maria to the dealer)

There they are. Just pull in behind them, there's a good boy.

TONI

I'm not sure I like this.

MARIA

It's sweet you're worried. But, I'm Salvatore's girl, I'll be fine.

(Maria enters the dealers car)

I ain't going anywhere with you! Who the hell do you think you are?

MAN

Drive!

MARIA

Toni!

TONI

Oh shit!

(Toni saves Maria from the dealer)

Happy now?

MARIA

Toni Cipriani. My Hero! You know what? I'm all partied out. Take me home stud.

(Toni drops Maria off at her apartment)

So, uh, you wanna come up... for a... uh... coffee or somethin'?

TONI

Toni Cipriani: I'll pass.

MARIA

You sure? Well, call me.

Scene 4-22: Booby Prize

LETTER FROM MARIA

Dear Toni, I've put myself up as the first prize in a street-race. If Salvatore finds out about this we're both going to be in big trouble. So you'd better come and save my ass... then maybe it'll belong to you! Forever yours, Maria.

(Toni wins the street race)

TONI

Come on Maria. Let's go.

MARIA

Well, finally! Tough guy makes his move.

TONI

Look Maria. You're Salvatore's girl...

MARIA

I'm my own girl! ...you're such a God-damn square! Come on Wayne! Let's party!

Scene 5-23: Biker Heat

Maria Latore cries and sniffs.

TONI

What have you taken now?

MARIA

Nothing.

TONI

What was this time, huh? Smack? Downers? Ludes? A little too much trumpet? Not enough Diazepam? A little too much sideways not enough up?

MARIA

Shut up Toni!

TONI

Who did this to you?

MARIA

No-one.

TONI

Who was it?

MARIA

This guy I'm seeing, Wayne.

TONI

Some guy you're seeing?! You're my boss's girl!

MARIA

C'mon Toni, don't be so square! Besides, he gets me this great speed, you know? A girl needs a lift. Plus it makes you really wild in bed.

TONI

Shut up. Why did he do this to you, this dead prick Wayne?

MARIA

I told him I was in love with somebody else. I told him about me and you, Toni. And then he hit me!

TONI

There is no you and me! Christ, you're killing me! Where is this Wayne?

MARIA

He deals at a bar down in Chinatown. I love you, Toni Cipriani.

(Toni approaches Wayne and the Biker Gang)

TONI

Are you Wayne?

WAYNE

Who wants to know?

TONI

I'm a friend of Maria's. ...beating up on women is what gets your motor running, huh?

WAYNE

That bitch had it coming!

TONI

Yeah? Well, now so do you!

WAYNE

Get him!

Scene 6-24: Overdose of Trouble

MARIA

Oh hey baby... Oh I thought you'd never make it.

TONI

What is wrong with you?

MARIA

Oops! Nothing, baby it's all good.

TONI

Get up you crazy bitch. What have you taken now?

MARIA

Taken now? Nothing much. You know, a couple of, a couple of greens, a couple of heavy reds.

Oh and these great pills I'm getting from Holland now. Pure as hell! I feel great. No, I don't. I need zap, and I'll be fine! They're here somewhere.

TONI

What's a zap?

MARIA

A zap? You don't know what a zap is? Ah, Toni, you are so square! Toni, I love you.

TONI

Come on, make sense.

MARIA

I need a zap Toni. I'm gonna die! I felt like this before, I've OD'd. Get me a zap, Toni! I left them at Callahan Point.

TONI

Don't just sit there then come on!

(Toni drives Maria over to Callahan Point)

MARIA

Why have you brought me here? My stuff isn't here... this is where Wayne used to hang out. ... I remember! I've got some zap stashed in Hepburn Heights!

BIKER

Hey, it's that bitch Maria! And that's the fuck who killed Wayne!

(Toni drives toward Hepburn Heights, being followed by the Bikers)

MARIA

I hid the zap behind the trashcan!

(Toni and Maria arrive at the location)

Shit! The trash's been taken! Wait! I remember! I've still got a stash at my apartment!

TONI

Are you sure this time?

MARIA

Of course I'm sure.

(Toni drives to Maria's apartment)

I meant Salvatore's place! I meant Salvatore's!

TONI

For crying out loud, Maria!

(Toni drives Maria to Salvatore's home)

MARIA

What kind of driver are you? That took ages! I could have OD'd. I'm a mess. I'm gonna need a new wardrobe, a little nip-and-tuck, the works! Honey... have you got some money?

TONI

Er... not really...

MARIA

Well, what the hell have you been coming to me for? I'm Salvatore's girl! He's loaded! Don't you ever hit on me again!

Act Four

Scenes 25-65 - [Watch here if possible](#).

COMING SOON TO THE FINAL VERSION - [Navigate here if possible](#).

Act Five

Scene 66: No Money, Mo' Problems

Toni goes by 8-Ball Autos in Pike Creek, looking for the hardware he needs to 'clear' part of Fort Staunton in Staunton Island. He gives 8-Ball \$20,000 for the explosives, with 8-Ball informing Toni that he needs time to get the explosives and that he'll phone him when he has them.

Scene 67: Bringing the House Down

Toni returns to 8-Ball who has all the explosives ready. Donald Love phones 8-Ball and informs Toni that the weakest points under Fort Staunton are the new Porter Tunnel development and the old subway tunnels. Toni leaves, carefully driving the van full of explosives to Fort Staunton. On the way, he is attacked by Forelli Family goons but manages to escape. He then enters the Porter Tunnel and drives to various parts of the Tunnel and subway tunnels, planting the explosives. Toni then leaves the tunnels, killing any construction workers who are witnesses. He escapes in a vehicle, just as the explosives detonate, destroying Fort Staunton.

Scene 68: Love on the Run

Toni arrives at a mansion in Cedar Grove to find Donald meditating. Donald informs Toni that the Colombian Cartel is coming to kill him unless he stays quiet and pays them off, with Donald asking for Toni's help. They leave the mansion and are attacked by the Cartel, who are coming in Cartel Cruisers. After Toni manages to kill all of the Cartel members, he drives Donald to Francis International Airport, where Donald bids Toni farewell and escapes on an airplane, which also has the corpses of Avery Carrington and Ned Burner aboard.

Scene 69: The Shoreside Redemption

Salvatore is going to court and he knows that the Sicilian Mafia won't want him to get there, believing he will be released. Toni follows the Securicar that Salvatore is being transported in, protecting him from attacks by the Sicilian Mafia. When he arrives at the courthouse in Belleville Park, Salvatore is found not guilty and released. Salvatore leaves, heading to his home in Saint Mark's and tells Toni to meet him there.

Scene 70: The Sicilian Gambit

Toni goes to Salvatore's home and finds him talking to the Sicilian Mafia, who want to make peace. Salvatore also wants peace but only on his own terms. He decides to pay Mayor Miles O'Donovan a visit, to talk about dropping the charges on him and quickly realizes the Sicilians are after the Mayor. Toni and Salvatore arrive at City Hall in Torrington, but are too late. Toni kills some Sicilian goons while Salvatore checks the Mayor's office, only to realize the Sicilians have already taken him.

They head to a jetty in Newport and see Massimo Torini speed off in a boat, with O'Donovan hostage. Toni and Salvatore take a boat and give chase. Toni gets a minigun and destroys the boats and helicopter chasing them. They eventually reach Portland Rock, with the Sicilians taking the Mayor to the lighthouse. Toni and Salvatore shoot their way up Portland Rock and meet Massimo Torini, who holds O'Donovan at gunpoint. Torini explains what the Sicilians did to the city was nothing personal towards Salvatore, but he's having none of it. Torini escapes to a helicopter with Toni eventually destroying it, thus killing Torini in the process.

Toni and Salvatore return to Salvatore's home with the Mayor, who then realizes that he is going to be controlled by the Leones. They then head up to Momma's Restaurante, meeting Salvatore's uncle, and peace is confirmed between the Sicilians and the Leone Family.

Salvatore thanks Toni for his work, but is going to reward him with only a half of the million dollars he promised, because he can't put a price on the friendship they have. Meanwhile, Liberty City will undergo major changes through the 2000 and 2001 major events.

Grand Theft Auto Vice City Stories

THE FIRST ACT

VICE CITY 1984

Vice City Stories marks the series return to Vice City, with the game taking place in 1984, roughly two years before the events of Grand Theft Auto: Vice City. The game focuses around Victor Vance, the brother of Lance Vance who goes on to betray Tommy Vercetti in 1986. Victor briefly appears in GTA Vice City during the opening cutscene, in which he is killed during a drug deal gone wrong.

Victor "Vic" Vance, the protagonist, is a U.S. Army soldier whose sergeant, Jerry Martinez, gets him involved in drug trafficking, which is strictly against Vic's morals. Soon Vic is dishonorably discharged for the drugs found in his room and bringing a prostitute to the barracks, both of which were intended for Martinez. Vic works for Phil Cassidy, who is also featured in Grand Theft Auto III, Grand Theft Auto: Vice City and Grand Theft Auto: Liberty City Stories. Phil's brother-in-law, Marty Williams, abuses his wife Louise and their baby Mary-Beth. After Marty kidnaps Louise, Vic kills him and begins a relationship with her, then shortly after, Victor takes over Marty's Empire.

Soldier

(Victor Vance enters Jerry Martinez's Office, who is sitting at the desk smoking a cigarette.)

VICTOR

Vic Vance reporting for duty, sir!

JERRY

Ha ha ha! Relax, relax. Are you well?

VICTOR

Yes, thank you. Sergeant.

JERRY

Good. In here, you can call me Jerry.

VICTOR

Okay.

JERRY

Okay... Jerry, huh? Heh heh!

(Jerry gets off the desk and asks him a few questions.)

Now, Vic, tell me... why did you sign up, huh? To stay out of jail, because you like getting shouted at, huh? What makes you polish your boots and put bullets in the gun in the hopes that maybe you'll get to shoot someone, huh? Ha ha ha!

VICTOR

I got a difficult family. I got responsibilities.

JERRY

What, kids? A broad giving you shit?

VICTOR

No, brothers. One is real sick, asthma, and I gotta pay the bills. The other, well, maybe he's sick too, but in a different way. My mom's a mess.

JERRY

So, you joined the army... to get rich?

VICTOR

Not exactly. But y'know, my dad he came from DR, we didn't have a lot of opportunities. What else was I supposed to do? Why did you join up?

JERRY

To get rich!

VICTOR

Why are you messing with me, sergeant?

JERRY

I ain't. Chill. Relax. Take a seat.

(Victor goes to sit down in front of Martinez's desk.)

Look, Vic; there are plenty of opportunities for a man who knows the game to make real money.

So-

VICTOR

I don't want any real trouble, man.

JERRY

Who wants trouble? Nobody. Everybody wants to relax. No trouble. And there's plenty of money
to be made. Nice and easy.

(Victor Vance stands back up and tries to leave Martinez's office.)

VICTOR

Listen, I don't think this is for me. So if there's nothing else...

JERRY

Hey, relax, huh? Come on, Vic. I need a favor. No risk.

VICTOR

So why do you need me if there's no risk?

JERRY

Because I gotta take registration. Besides, you're not on duty for a couple of days. Listen, you take my bike, you go over to the airport and you pick up a package for me, huh?

VICTOR

Okay. Just this one favor and that's it.

JERRY

Good... Hahahaha.. Mmm.

(Victor leaves Martinez's office. Later on, Victor Vance meets Jerry Martinez outside his barracks and gives an explanation on the job he gives to Victor.)

Listen. if plans change, I'll let you know.

VICTOR

What's this?

JERRY

It's a pager, tough guy. Welcome to the 80s, Vic.

(Victor drives on Martinez' motorcycle to the V.I.P. terminal at Escobar International Airport, and meets a dealer.)

DEALER

Hey, army boy! Jerry sent you, si?

VICTOR

Jerry? Uh, Sergeant Martinez, sure.

DEALER

Heh! Come with me, soldier. I've got something for your boss.

(Victor and the dealer head down to the docks of the airport terminal.)

VICTOR

Man, life's been good to you!

DEALER

Hm-hm! Come on, let's take a ride.

(Victor and the dealer get on the boat which starts to set sail.)

Here's Jerry's stuff! Tell him my cut goes up next time! Vice City's getting too peligroso for us
freelancers.

(Some hitmen in speedboats start to approach Victor and the dealer.)

Speaking of which, we've got company! Grab that gun and take them out!

(The dealer tries to shoot the hitmen in speedboats.)

Abandon ship!

(Victor and the dealer jumps out of the ship while it explodes and swims to shore. Victor on the other hand runs back to the Fort Baxter Military base barracks.)

Cleaning House

(Victor Vance relaxes for a while and returns to the office. Jerry Martinez is at his office calling somebody. While Victor starts to turn up.)

JERRY

Sure, no worries! Oh look, I gotta go, the Calvary just turned up. Okay, bye.

(Jerry hangs up the phone)

Corporal, what can I do for you?

VICTOR

Listen Jerry, You gotta get rid of that stuff. It's making me nervous. I'm not into drugs and I-

JERRY

Shut the f*** up, my friend. You're really getting on my nerves. Besides, who're you gonna get in trouble with?! I'm your superior officer, and you told me you needed the money.

VICTOR

I do need the money.

JERRY

Uh-huh...but you don't like drugs.

VICTOR

I don't think they're a good scene.

JERRY

Me neither. ...But you like guns, huh? They don't give you a moral problem, I mean?

VICTOR

No?

JERRY

Good. 'Cuz I know a guy who can sell all the guns we can get 'em, which is trust me; quite a lot.

VICTOR

I don't know, Sergeant. This is getting heavy.

JERRY

We'll make a whole pile of cash for nothing, by that sick brother of yours a whole lot of candy.

VICTOR

What do I have to do?

...45...

(Jerry gets off the desk and starts to snort in cocaine.)

JERRY

Nothing. Just go and pick up the money from them. He's down over by the docks

(Victor is about to leave the office.)

Hey, Vic! You want some of this?

(Victor sighs in frustration and leaves the office while Jerry starts to dose in cocaine. He drives to a warehouse in Viceport, where he meets Phil Cassidy at a shooting range inside.)

VICTOR

You must be Vic, Jerry told me about you.

PHIL

Hey, I used to be in the service.

VICTOR

Yeah listen, he said you had some money for me.

PHIL

Sure, sure. I ain't a bank, I don't have it on me, but I'll take you to it.

(Victor and Phil leave the warehouse and drive to Phil's old place in his Walton. Near the area, he finds some Cholo gang members and tells Victor about them.)

I've been having trouble with them Cholo boys. Some of them have-

VICTOR

What the hell is a Cholo?!

PHIL

Bunch of Mexican gangbangers, bad boys trying to take over all gun-running in town.

VICTOR

Look, where's the money Phil?!

PHIL

Yeah, well, funny thing is you see it's like this; it's under the floorboards of my old place, but the Cholo evicted me and now I can't get to it.

VICTOR

I'll get to it.

(Phil gets into his truck and drives off.)

PHIL

See you around.

(Victor shoots one of the Cholo gang members as he approaches the place.)

What the fuck is this?!

(Victor goes inside the apartment, finds the Cholo snorting cocaine there and shoots him while the others run off. He also finds the money under the floorboards, and drives all the way back to his barracks to complete his work.)

THE SECOND ACT

Conduct Unbecoming

(Jerry Martinez is at his office, watching a porno, when Victor Vance comes in.)

MARTINEZ

Hey, Victor Vance! Wow, did anyone ever tell you you've got a really dumb name?

VICTOR

No, no one's ever mentioned that before.

MARTINEZ

Oh my, look at that... hey, is that legal? Can animals give consent?

VICTOR

I don't know. Listen, Jerry, can you stash that weed somewhere else?

MARTINEZ

Weed? What weed? (laughs) I'm shitting with you, come on! Having fun, rock and roll! Oh,
would you fucking relax, my friend?

VICTOR

Look, I'm not some idiot that you can just...

MARTINEZ

I never called you an idiot. Oh, shhh, shhh - look at that - oooh, now she got a pig and a horse.

Hooowee! (laughs) That's Candy Suxxx! (laughs) That's some guy's daughter, man!

VICTOR

Listen, Jerry...

MARTINEZ

No, you listen, huh? Oh, dude - would you look at that - man, I gotta get laid. Oh jeez... Hey, if you weren't such a square I'd do you, huh? (laughs) I'm joking. Come on. This is the army, not the navy, huh? (chuckles) Listen, man, I need a broad, huh? Oh - I need Mary... Mary, yeah, oh,

Mary, Mary quite contrary... (laughs) Oh come on man, I need a favor.

VICTOR

I need you to collect your pot, dude.

MARTINEZ

Sure. I'll go get that from your quarters, you go get Mary for me, okay? She's over at Viceport.

Oh, and go see Phil again. He said something about a gift for you.

VICTOR

I don't trust you, Martinez.

MARTINEZ

Hey, that is not an appropriate way to speak to a superior officer. (laughs) Now get on with it.

VICTOR

The reefer is under my bed.

MARTINEZ

Oh, genius! Great hiding place... what are you, 15? Hurry up... oh hey, tell Mary I love her!

VICTOR

Fucking idiot.

(Victor leaves the Fort Baxter Air Base and heads to 101 Bayshore Avenue, where Phil Cassidy is waiting there.)

PHIL

Hey Vic, how you doing? Martinez wanted me to give you this.

(Phil's gift is revealed to be a red Stinger.)

Don't worry, it's non-traceable.

VICTOR

Don't worry? Man, I'm getting too deep into this shit.

(Victor gets into the Stinger and finds Mary in Viceport, and comes across another prostitute.)

...51...

Do you know Mary?

PROSTITUTE

If you want Mary, she's at a party up on Starfish. I'm heading over there myself; you can give me
a lift.

(Victor heads to Starfish Island.)

I'm Mona, by the way. If there's anything I can do for you, or to you, just let me know.

(Victor arrives at the party.)

Thanks for the ride, rugged fella. Maybe I can pay you back in kind later?

VICTOR

I just need to find Mary.

MONA

Sure, she's right over there.

(Victor approaches Mary.)

VICTOR

Are you Mary? C'mon, let's go.

PARTY GOER #1

Hey, we've paid for her! She's not going anywhere!

VICTOR

Is that a fact?

PARTY GOER #2

Damn right! C'mon! Let's get this lowlife nobody, and teach this bitch a lesson too!

(Victor beats up the party goers and drives with Mary back to the Fort Baxter Air Base.)

MARY

Take it easy, muscles, I've got a delicate disposition. Did Martinez send you? That cockroach still
owes me from last time.

(Victor arrives with Mary in the army base, where he's greeted by an unhappy Sergeant Peppah.)

PEPPAH

Corporal Vance, would you care to explain why there's marijuana hidden under your bed? And
who the Sam Hill is this?

MARY

Mary: Hey buddy, listen, I charge more for groups.

PEPPAH

You brought a whore onto the base?! Have you no shame, boy?! Are you a moron? Is that it?!

DRUGS, WHORES! You're outta here, soldier. You're a disgrace!

(Later that day, Victor is kicked out of the army base, and is now in his civilian clothing.)

PHIL (PAGER)

I've got work for you - and a place to stay if you need it...

(Victor heads to 101 Bayshore Avenue, now serving as his home following his termination.)

Cholo Victory

VICTOR VANCE

Victor Vance: Phil? Hey, are you there?

PHIL CASSIDY

Put yer hands where I can see 'em, boy. You think you can come here and rob me? Probably try
to rape me? I know your kind...

VICTOR VANCE

Phil - it's me - Vic. Your brother in arms.

PHIL CASSIDY

I'm gonna teach you a lesson. Lower your pants and prepare to cry. I'm gonna give you a shotgun
suppository.

VICTOR VANCE

PHIL! It's me. Vic. Vic Vance!

PHIL CASSIDY

Vic! Why didn't you say so? Good to see you brother. C'mere. Let me squeeze a fart out of ya.
I'm sorry about Bruce man. He was the best. I can still see the smile on his face when he shot that
little gook. Bang! Go to hell... Damn...

VICTOR VANCE

Have you been drinking?

PHIL CASSIDY

What do you think? Listen, we gotta go. I got something to show you. Come on. Come on! Come
on! Now!

VICTOR VANCE

Hold on... you're gonna drive?

(Victor and Phil leave the depot and enter Phil's Walton).

PHIL CASSIDY

Let's go! YEEE-HAAAR!

(Phil hits a wall when he starts driving)

VICTOR VANCE

Maybe I should drive, man.

PHIL CASSIDY

Damn stick-shift!

(Victor begins to drive Phil to the police station in Little Havana).

PHIL CASSIDY

Phil Cassidy: Vic, we're gonna drive-by on some Cholo. I know where we can pick up their trail... I'm just trying to make an honest living, man... but they're organized. I can't compete, man... you know this used to be a fine country...

(Victor then drives Phil to the police station in Little Havana).

PHIL CASSIDY

Phil Cassidy: Aw, nothing... Felt for sure some Cholos would be here... Those scumbags are always crossing the law. Let's not hang around here Vic. Cops make me nervous.

VICTOR VANCE

I hear you, man.

PHIL CASSIDY

Sometimes I schitz out and kill the lot of them... Say... I know another place those damn Cholos might be...

(Victor drives to the West Haven Community Center in Little Havana).

PHIL CASSUDY

Strike two! Where are they? This could take hours. Good job I brought a little something to drink. Cholo bastard! There he is! Cholo bastard!

(Victor and Phil begin to chase the Cholo gang member).

God dam Cholos. Who do they think they are? Messing with me! Phil Bitch-Killer Cassidy!

(Victor crashes into the Cholo Sabre).

PHIL CASSIDY

YEEHARR! This is some fancy driving!

(The Cholo Sabre blows up and the Cholo gang member is killed).

PHIL CASSIDY

We're gonna need to get my car fixed up, Vic. Old girl ain't looking so good.

(Victor drives to the Pay N' Spray and the car is repaired).

Boy! She's looking like a daisy now.

(Victor drives Phil back to Phil's Depot in Viceport).

You're a fine wingman Vic. Damn Cholo will think twice before shitting on my patch from now on. See ya around partner, see ya 'round.

Boomshine Blowout

VICTOR VANCE

Phil, what's going on? You're a mess.

PHIL CASSIDY

I'm not drunk. I'm just resting my eyes.

VICTOR VANCE

Okay... so, what's going on?

PHIL CASSIDY

My Boomshine's about to get blown sky high by a bunch of angry scumbags.

VICTOR VANCE

What?

PHIL CASSIDY

Them Cholos are gonna blow up my liquor - there's so much of it at the warehouse one match'll

blow it all the way to Tennessee. Tennessee, here I come...

VICTOR VANCE

Phil - Come on. Let's deal with it.

PHIL CASSIDY

The thing is Vicky boy, my daddy was an angry man. He never, ever told me I was special. In fact - he used to beat me. Especially when he caught me staring at my cousin or my sister. You know what he said to me? He said I'd be better off dead...

VICTOR VANCE

And how exactly is this helping?

PHIL CASSIDY

The tragedy of it is, I'm just like him - I'm a drunk. I deserve to die! It should have been me instead of Zack on hill 491 man. I'm coming home, daddy! Yeah daddy! I'm coming home.

VICTOR VANCE

You're pathetic.

(Victor drives Phil to The Big Package Storage Company warehouse).

PHIL CASSIDY

I could have sworn I locked this place up.

VICTOR VANCE

Phil! Don't open the...

(An explosion occurs inside the warehouse).

PHIL CASSIDY

DADDDDDDDDDY!!!! DADDYDADDYDADDY!!!! Scheming Cholo bastards booby-trapped
my place. Ain't no use running... When that Boomshine blows, we're all gonna die!

VICTOR VANCE

Get a grip. I'll get your damn liquor.

PHIL CASSIDY

I'll back the truck up to the door. You load her up.

(Victor loads the four cases of Boomshine on to Phil's Walton).

I better put these babies in some place, huh?

AUNT ENID (PAGER)

Has your brother been in touch? He hasn't done his chores... again.

THE THIRD ACT

Truck Stop

JERRY

Hey, look who it is! Victor Vance! What's going on, amigo? You want some smoke?

VICTOR

Fuck you, Martinez.

JERRY

Relax... you're so fucking histrionic. It's like hanging out with a bitch on her period.

VICTOR

You want me to fuck you up?

JERRY

Whatever baby. The thing is, you work for Phil, and Phil - Phil works for me. Which makes
you... my bitch's bitch. Figure that out.

PHIL

Man, that shit is heavy.

JERRY

...61...

So you had better play nice, if you wanna get paid, huh? Because if you don't get paid, then
who's gonna look after your sick brother?

VICTOR

Fuck you.

JERRY

Ay, change the record baby... fuck you, fuck you, fuck you. What did you expect me to do, huh? I
didn't screw you over for fun. I was saving myself, and you would do the same. And don't
pretend otherwise.

VICTOR

I had a career.

JERRY

So what, you got kicked out of the army... big deal. Hey... I told Phil about some guns I can sell,
if you can get them, hm? Phil, don't smoke too much of this shit, huh? It'll make you trip out, get
paranoid.

PHIL

Sure, later Jerry. Come on Vic. This should silence any asshole following me. We're gonna need
some back up Vic. I know some gyus that'll help.

(Victor begins driving Phil to the Beachcomber Hotel).

Are we being followed? We better not be being followed... I'll rip those bastards' livers right out of their sides.

VICTOR

Chill out man. There ain't no-one following us.

(Victor drives Phil to the Beachcomber Hotel at the edge of Escobar International Airport).

PHIL

Hey Fellas! C'mon! We're gonna make some money. They're good guys Vic: Just always so quiet... maybe I shouldn't trust 'em.

(Victor, Phil and the two men find the truck in the Little Havana area and hijack the vehicle).

I'm gonna take the truck back to my place. Anyone follows me, you give 'em hell.

(Phil drives the truck back to his place, with Victor and the two men keeping attackers at bay).

Shakedown

VICTOR

Hello? Marty? Phil Cassidy sent me. Oh. Hi.

LOUISE CASSIDY-WILLIAMS

Marty ain't home or nothin'.

VICTOR

Oh, oh okay... Well do you know when he's gonna be back?

LOUISE CASSIDY-WILLIAMS

I don't know nuthin'.

(Marty shows up in his Bobcat.)

Excuse me.

MARTY JAY WILLIAMS

What do you want boy?

VICTOR

Nuthin'... are you Marty?

MARTY JAY WILLIAMS

No. Now get gone, boy. Bitch! BITCH! GET YOUR SORRY ASS OUT HERE. I though I told
you to clean this shit up.

LOUISE CASSIDY WILLIAMS

Marty, Mary-Beth's been sick.

MARTY JAY WILLIAMS

Don't be using that baby as an excuse, Louise. 'Cos I'll hit her as well as you.

VICTOR

Are you Louise? I'm a friend of Phil's.

MARTY JAY WILLIAMS

A friend of Phil's? Well, why didn't you say so boy? I'm Marty J Williams.

VICTOR

I was too busy watching you threaten your wife.

MARTY JAY WILLIAMS

Well, we was only playing around boy.

LOUISE CASSIDY WILLIAMS

He didn't mean nothin' by it. He only hits me when I deserve it.

VICTOR

Oh yeah? Well Phil says you guys might have some work for me. I'm Vic Vance.

MARTY JAY WILLIAMS

Yeah. Sure. I got a few things need taking care of right now, as a matter of fact. Drive me. And

Louise - you better have this shit cleaned up before I get back. YOU GOT ME?

(Victor begins to drive Marty to the Mal Viento store in Little Havana).

A business interest of mine is having trouble with some idiots that need putting straight.

VICTOR

What business are you in?

MARTY JAY WILLIAMS

I look after people, and they look after me. Sometimes I have to remind them of their obligations if they don't. But mostly I just mind my own business. You mind yours, pal.

(Victor drives Marty to the Mal Viento store in Little Havana).

Ok, we're here. Now get on in there and teach them idiots a lesson.

VICTOR

You're not coming?

MARTY JAY WILLIAMS

Why would I employ a dog then bark myself? Go sick 'em pal.

(Victor kills the two Cholo gang members outside and enters the building).

MAL VIENTO CLERK

Please... I can't afford to pay any more protection.

CHOLO 1

You don't pay - you don't stay. Fuck this place up.

CHOLO 2

Who the hell is this hero?

(After killing one Cholo)

CHOLO

You're gonna be sorry!

(After Victor kills the two Cholo gang members inside; Marty arrives).

MARTY

Marty Jay Williams: You've done real good Vic.

MAL VIENTO CLERK

Mal Viento Clerk: Marty... he's with you?

MARTY

What're you doing letting scum in your store. My protection don't run no daily visits. Are you hot for me boy - is that it? You wanna see my pretty face here everyday?

MAL VIENTO CLERK

What? I.... no...?

MARTY

For wasting my time your protection rate just went up. C'mon Vic. These Cholo boys normally protect a store nearby. Now it's gonna need new protection. Let's go get it.

(Victor begins to drive Marty to a Cholo protected Verdi store).

VICTOR

You're running a protection racket?

MARTY

And more besides soon enough. C'mon. Put the pedal to the metal. Step on it.

(Victor drives Marty to the Cholo protected Verdi store).

This is it. Let's get in there and bring them into the fold.

VERDI CLERK

But, I pay protection to the Cholo.

MARTY

I don't see them protecting you any. Vic - get to work.

VICTOR

Marty, this ain't right.

MARTY

You want to get paid - be a man. Or are you all hat and no cattle?

(Victor smashes up some of the stores stock).

VERDI CLERK

Please. I don't want any trouble.

MARTY

That's why you need us.

(Victor smashes up more of the stores stock).

VERDI CLERK

Please.

(Victor smashes up more of the stores stock).

For God's sake. This is crazy.

(Victor smashes up more of the stores stock).

CHOLO 3

Fuck them up.

(Victor kills the four Cholo gang members).

VERDI CLERK

Okay. I'll pay. I'll pay.

(Victor and Marty leave the store).

MARTY

You've done a man's job today. I might have more for you. See you around.

Fear the Repo

TELEVISION AEROBICS INSTRUCTOR

And 5,6,7,8 and you're the best! 6,7,8, you run the world! Yeah! Come on and push it. Do you want it? Do you need it? PUSH IT!

VICTOR

Hey, Louise.

LOUISE

Hey, Vic, how you keeping?

VICTOR

Better now.

LOUISE

Good.

VICTOR

Don't stop. I'm waiting for Marty.

LOUISE

No. It's nice to talk to someone. So - Phil said you was in the service.

VICTOR

...70...

Yeah... But I screwed up.

LOUISE

You and me both.

MARTY

Damn it woman, if you gonna dress like a whore, I'm gonna turn you out.

LOUISE

I was doing my aerobics, Marty. For crying out loud, gimme a break.

MARTY

I will... a broken fucking neck. You watch your mouth in my god damn house.

LOUISE

Louise Cassidy-Williams: Sorry.

(Mary-Beth Williams starts crying)

MARTY

Now look what you gone and done. You imbecile. Jesus, woman. Hey - what's up Vic Vance?

VICTOR

You said you might have some other work.

(Baby continues crying)

MARTY

Yeah, yeah, sure... I got some debts people need to start paying. Argh! If you don't shut that brat up, woman, I will.

LOUISE

Screw you, Marty, you're nothin' but an inbred hillbilly piece of shit.

MARTY

You better watch your mouth, tramp - or I'll knock them teeth out.

LOUISE

That's it! I'm taking the baby and I'm going to stay with my sister.

MARTY

Good. Go ahead! Go! Fat ass pig sister of hers. I'll hit her an' all. too. Come on, let's get out of here.

(Victor drives Marty to a business at the edge of Escobar International Airport).

Here's a list of shit needs repossessing. I don't think you've got the stones to git it for me. Prove me wrong...

(Victor steals and delivers two cars before intercepting a delivery van).

VAN DRIVER

Van Driver: What the hell are you doing?

(Victor drives the van back to the business outside Escobar International Airport).

MARTY

Hank, get that van outta here.

VICTOR

Why do I get the impression none of those debts were genuine?

MARTY

Whatever I say's mine, is mine. And what I say, goes... If you wanna get on round here, you'll
learn that one, kid.

(Then, the mission passes and ends).

LOUISE THROUGH THE PAGER MESSAGE

Drop by, if you get time...

Waking Up the Neighbors

MARTY

So, it seems I got some competition.

VICTOR

What do you mean?

MARTY

Them damn Cholos are trying to muscle in on my repo business. It's time I sent them a message...

VICTOR

Grenades?

MARTY

I just wanna make sure they hear what I have to say.

O, Brothel, Where Art Thou?

MARTY

It's time to diversify my interests Vince.

VICTOR

Vic.

MARTY

Whatever... We're going into the whoring business. We're taking over a place up yonder. Once we're in, it's party time... Yessiree boy! I just got me an itch I need scratching. Shame you're queer boy, I might have tossed you a bone...

VICTOR

Thanks, but I don't need you tossing my bone.

MARTY

Just get up there and clean the damn place out... Vince.

Got Protection

MARTY

Oh, here he is, tough boy! The big man.

TRAILER PARK MAFIA GANG MEMBER

How high can you jump boy?

VICTOR

Boy? Oh, you're pretty tough, you inbred piece of white trash. Why don't you come down here and ask me that again, huh?

TRAILER PARK MAFIA GANG MEMBER

I ain't scared of you.

VICTOR

Oh yeah? Then why is your voice cracking - boy?

MARTY

...75...

Alright, alright, enough. Will you stop disturbing the god damn neighbors with this bullshit. I pay you to help me, not to argue, you hear.

VICTOR

Loud and clear... Boss.

MARTY

Good. Now, we got some problems with them Cholos - they been threatening my girls. I want you to teach them some respect. Anyway, I told em, you bring her over to me. I don't care if she's fourteen, I like her boobs.

(Victor drives to Marty's brothel in Little Haiti).

CHOLO

You start with us, we gonna finish you! All your street-walkers are gonna die. No one messes with the Cholo!

(Victor drives to a prostitute to rescue her from the Cholos).

VICTOR

Let's get you out of here! This is no place for a lady...

PROSTITUTE 1

Relax. We've got more than rubbers for protection...

(Victor drives to a second prostitute to rescue her from the Cholos).

VICTOR

C'mon! Let's go.

(Victor drives to a third prostitute, whilst avoiding a Cholo attack, to rescue her from the Cholos).

Over here! Quick!

(Victor drives back to the brothel).

PROSTITUTE 2

That was fun. Baby, you're incredible.

VICTOR

Just glad to be of service, ladies. Take it easy girls. Look after yourselves out there.

THE FOURTH ACT

Missions 12-57 - [Watch here if possible](#).

COMING SOON TO THE FINAL VERSION - [Navigate here if possible](#).

THE FIFTH ACT

Over the Top

Ricardo Diaz informs Victor Vance that Diego Mendez is hiding in the Mendez Compound in Downtown and that entering the compound would be a suicide mission. However, at Fort Baxter Air Base there is a Hunter helicopter, which has just been delivered, which could be used to attack the compound from the air. Victor drives to Phil Cassidy's warehouse in Viceport, avoiding Mendez Cartel hitmen. Victor finds a drunk Phil, distraught after learning of the death of one of his sisters. He agrees to be a decoy to allow Victor to sneak onto the base, as a step towards avenging her. Victor drives to Fort Baxter Air Base, where he exits the truck and Phil drives the truck, full of boomshine, into the fort's main gates, causing an explosion.

Victor then sneaks into Fort Baxter Air Base and makes his way to the main building, killing any soldiers he spots. After entering the control room, Victor unlocks the gates to the Hunter. However, the soldiers realize his plans and secure the Hunter, planning to take-off within three minutes. Victor manages to get to the helicopter and lands it on the helipad at the mansion.

Last Stand

The Mendez brothers killed Victor's love interest, Louise Cassidy-Williams. Victor has stolen a Hunter to get his revenge through the air. He starts to fly the Hunter from Diaz's mansion and heads to a compound in Downtown where the remaining Mendez, Diego, is hiding.

Upon arriving he starts to shoot non-stop amounts of missiles from the Hunter and puts the building under heavy attack, killing several waves of Diego's goons. After a bit of time, however, a goon shoots down the helicopter with an RPG, but Victor escapes the attack.

He first heads to the top floor of the building killing all the goons on his way. After seeing no sign of Diego, Victor goes down one floor and continues making his way through the floor by killing all the goons on his way, who all carry heavy weapons like AK-47 and Micro SMGs. After clearing out all the enemies, former friend from the Army, now enemy, Jerry Martinez arrives in a Maverick to finish off things between himself and Victor, like he said on a pager message to Victor previously.

A door leading to the higher floor suddenly opens and Diego Mendez is spotted along with a bodyguard, whom Victor kills. Diego starts to run towards the top floor with Victor chasing after him. On the top floor, two Mendez goons start attacking Victor, only to get killed, just as the helicopter Martinez arrived in, with two goons on the sides, starts to attack Victor under heavy gunfire. Victor manages to set the helicopter on fire, causing it to explode and goes to the roof, only to be held at gunpoint by both Martinez and Diego Mendez.

In a final stand-off, Victor manages to kill both Diego and Martinez, thus winning the battle and getting his revenge. Shortly after the end of the battle, Victor's brother Lance arrives in a black and yellow Maverick coming to supposedly help him, however as the battle has already ended, Victor and Lance agree to lay low for a while and get out of town. Lance offers Victor twenty kilo's of cocaine for a deal ahead, however Victor denies his interests and says that he doesn't ever want to touch drugs again and then says that he sends some money to his sick brother, Pete for the medical treatment required.

Grand Theft Auto San Andreas

The Introduction

ACT I

Scene 1: Frank Tenpenny and Eddie Pulaski

---Los Santos

(Walking out of a house towards the police car)

FRANK TENPENNY

I knew that fat fuck would see it our way.

EDDIE PULASKI

Yeah, always do, once they understand the choices we're offering. Say Frank, what the hell we gonna do about this Hernandez coming on board with us?

TENPENNY

Exactly the same thing as last time. He's either gonna play our way, or he's gonna have a problem like that oversized asshole back there. Look, I ain't worried about that, Pulaski, Pendelbury is more of a concern. If he does what he's threatening, then shit's about to get real interesting.

PULASKI

Yeah. Hey Frank, how about passing me a smoke?

(They drive off)

Scene 2: The Ballas

(Cuts to some Balla's smoking in a driveway)

BALLA 1

...80...

Hey, lemme hit some of that, homie.

BALLA 2

For sure, homie.

BALLA 1

Man, what's this cess bullshit? Man, you ain't got nothing real to smoke?

BALLA 2

That ain't cess, homie. That's that hydro.

BALLA 1

Man, whatever!

BALLA 2

Man, you sure about this thing?

BALLA 1

Man, I'm telling you, dude, Grove Street's gone to shit, man. They done.

BALLA 2

But we copping off of one of they O.G.s man. You sure this is cool, or this some kinda trap?

BALLA 1

Be cool, man. And if anyone tries shit... (Pulls out his gun) we blast 'em.

BALLA 2

For sure.

BALLA 1

Man, Grove Street ain't even no real gang no more, homie. They perpetrators, now they even know it. Shit changes. And this shit (pulls out drugs) changes everybody, man. Even O.G.s want a slice of this...and loyal customers (Coughs).

BALLA 2

Guess you're right. That shit changes everything, don't it.

BALLA 1

For sure. Let's bounce, homie.

Scene 3: Big Smoke and Ryder

(Cut to inside Ryder's house. Ryder is ironing)

RYDER

The way I see it, man, I need to be in charge of my destiny,
homie.

BIG SMOKE

This way you will be, homie. This is all about destiny.

You know I got your back, right homie?

RYDER

Cool. How my shit look, fool?

SMOKE

Yeah, yeah, it's cool. Now, the way I see it is that we don't have a choice. Ain't nothing to feel bad about. You put a gun to a brother's head, brother's gonna do what he's told, no matter if he's a fool or a wise man. You don't want a bullet in the brain, but if you can make it work and make some benjamins while you at it hehehe, then
that's cool.

RYDER

It's gonna take more than a bullet in the head to stop me.

SMOKE

Hehehe, I don't doubt that, homie

Scene 4: Mike Toreno and T-Bone Mendez

---San Fierro

(In an abandoned lot)

T-DONE MENDEZ

(beating the crap out of some guy)

You gonna tell me right now, homie. Tell me! You better tell me what I want to know.

MIKE TORENO

Hey Mendez!

(Mendez stops)

Come on, enough.

MENDEZ

Punk ass. I think this vato's a fucking rat, ese. I can smell it on him.

TORENO

I think that's something else we can smell. He ain't going to talk now.

MENDEZ

So what do we do now, holmes?

TORENO

I think I got us a buyer down in Los Santos.

MENDEZ

Por cuanto, holmes? How much?

TORENO

Not sure, yet. But they're talking big. Up to a hundred K's a month, low risk. (Toreno's phone rings, he answers and T-bone goes back to work on the guy) Hello. Yeah. Yes. Yes,

you read it correctly. Well, I'm sorry it seems that way to you. Yeah. No. Yes. It's

unconventional, yes.

MENDEZ

(talking to half dead guy)

Come on. Get off me, man.

TORENO

(Still in phone)

Well, when did your methods ever get results? When? Hey, I know people who are dead because of you, so don't mess with me on this one, okay? It's vital that it goes ahead. History will understand. (quietly) I've done a lot of work, they trust me now. Yeah. No, you can't play with shit and not get dirty. Everybody knows that. Even you, okay? Now look, I gotta go. I gotta go. (back to Mendez who is still beating this guy) Mendez! Now listen. That was a buyer. We gotta step up production. We're not thinking big enough here, okay? My connections in Panama can get us all the product we need, untouched! But you've got to arrange the market.

So why don't you stop dancing with your boyfriend here and get on it, alright? Huh?

MENDEZ

Man, fuck it, man.

(Toreno leaves)

I'm gonna get this piece of shit outta here.

(To the now dead guy)

You weigh a lot for a fucking dead body, man

Scene 5: Sweet, Smoke, and OG Loc

---Back in Los Santos

(Some Grove Street members are playing craps)

SWEET JOHNSON

Baby needs diapers!

(rolls dice)

ALL TOGETHER

Oh!

SWEET

Shit!

SMOKE

Hey, fool, we losing the streets, man.

SWEET

Nah. We just standing by our principles, homie.

SMOKE

But our principles are making us bitches, man. Every day, Ballas get stronger, and you and I get

weaker. You and I get poorer,

man!

SWEET

Man, that shit'll blow over. It always does.

SMOKE

Oh whatever, man!

(Jeffrey, O.G. Loc walks right into the game)

LOC

Man, whoever heard of a gangster rapper called Jeffrey, man?

SMOKE

...85...

Hey Jeffrey, man, you're messing up the game, man!

LOC

O.G. Loc! Now that's a gangster name, man. Like Sweet, or Big Smoke.

SMOKE

Jeffrey, you ain't no gangster.

SWEET

Man, you ain't never put in no work for the set. You a friend, but you ain't no gangster.

LOC

Man, I'm for real, homie. For real!

SWEET

Okay, cool! Now kick rocks, you messin' up my game.

LOC

You know what? I'm gonna prove to y'all how real I am.

Watch me!

SWEET

Jeffrey, go to college, man! Make something of yourself. Me and the fat man, we messed our lives up. We fucked up in the game, man. We products of the environment. Don't be a idiot, man. Make us proud. Do shit different, baby.

LOC

But I'm a gangster rapper! It's my calling, homie!

SMOKE

Look man, do whatever you want, but get the fuck outta here.

SWEET

(laughing)

No, man, go be a gangster someplace else, baby.

LOC

(walking away)

Forget y'all!

SMOKE

(to Sweet)

This ain't a playground craze, man. This is the biggest money-making opportunity that guys like us will ever see.

SWEET

I got all the shit I need. Man, I thought we was in this for the hood, not destroying the family, man. This Grove Street, nigga. Roll the dice!

SMOKE

Talking of holding families together, you heard from CJ lately?

SWEET

We ain't speaking. He got his own life. More than he deserves.

SMOKE

What-- what-- what, Brian been dead, what, five years now?

SWEET

Yeah, CJ have five years when he should have been dead. Man, I lost two brothers, man. One got killed and one showed himself, old perpetratin' ass bitch.

SMOKE

You real gangsta, man, but you gotta lighten up. See, CJ, he's...

SWEET

CJ running 'round like a fool on the east coast. He can rot in hell for all I give a fuck..

ACT II

Scene I: CJ and Joey

---Liberty City

(Red Light District. Carl Johnson, CJ is walking around to various cars trying to get into them, but they are locked.)

CJ

Damn, Shit!

(A car stops at a red light right next to CJ. He heads over to the driver side door. Opens it quickly.)

DRIVER

(CJ lands a quick punch)

Oh!

CJ

Get out of the car!

(throws the driver to the street)

DRIVER

What the...

CJ

Out! Now!

(get's in the car and peels out and driving

towards St. Marks area talking on a cell phone)

Yo. Hey, wassup, man? It's CJ. Yeah. I hear you. I never knew my dad,

but my brother used to make my life miserable. Yeah, well, that's what family for. Anyway, I got that thing you wanted. Want me to shoot it by the garage? No, no. I gotta get this thing off the street, man. It's way hot. All right, cool. Later.

(hangs up)

Scene 2: Salvatore and Johnny Sindacco

(cut to Salvatore Leone's office in his house in St. Marks)

SALVATORE LEONE

So, Johnny, you want five million dollars of my money?

JOHNNY SINDACCO

I want to help you make a fortune, Mr. Leone. My father wants to unite our organizations.

LEONE

The Sindaccos and the Leones? That's impossible. That's been impossible since your associates whacked my cousin. Hey, you know me. Business is business. The personal stuff is nonsense.

I'd like to see a way past this bullshit. Now where were we?

JOHNNY

Uh, you was... seeing a way past this?

LEONE

No, I was saying I'd like to, and you were asking me for five million dollars. So, let me understand it. I go in on your casino, take a third stake alone with your organization, and the Forelli's, then I let you guys manage my investment for me?

JOHNNY

Bingo!

LEONE

Yeah. Yeah. You must really think my mother, God rest her soul, fucked an idiot instead of my father. Are you calling my mother an idiot who goes with morons? (one of Salvatore's bodyguards stands up and gets close to Johnny. Johnny gets up)

JOHNNY

No, of course not, Mr. Leone. I'm only making an offer. Clearly, I misinterpreted your intentions here. Look, I humbly apologize. Forgive me.

LEONE

(Salvatore stands up, mad)

Sit down or I'll slit your

throat myself!

(Johnny sits)

You little cocksucker. Ever since Sonny Forelli got himself pasted all over Florida, you think you run things in this town. You show me no respect. You insult my family. Your father? He ain't fit to wipe my ass. I'd fuck an elephant before I'd fuck your mother. How does that feel?

JOHNNY

Mr. Leone, I think you're just misunderstanding...

LEONE

Hey, you're a good kid. Me, I'm just an old fool. What do I know? Nothing, really. Actually, less than nothing. You can have the money.

JOHNNY

We can?

LEONE

If you give me control of the books.

JOHNNY

Yeah, you see, we can't do that, Mister Leone.

LEONE

Then, I meant it. Your mother's a fucking transvestite. I got an idea. What about a third party?

An independent guy. He runs the place, and together we run him.

JOHNNY

We can't do that, Mr. Leone. We got our guy in there already.

LEONE

Get rid of him. Show me exactly how much you want my organization's involvement.

Curtain

ACT III

Scene 1: Fort Carson

(Outside of the Fort Carson Medical Center.)

(Ken Rosenberg walks out of the building, talking to himself.)

KEN ROSENBERG

I don't need a bump. I don't need a bump. I don't need a bump. Coke is for the weak. Coke is for the weak. I am strong. I am strong! Winners win and losers hit the rails and nail hookers. I am in control of my own destiny! (sighs) I need a job. I've been disbarred from the law. But I'm in control. I've done it. I'm clean! I'm cleaner than a new toilet seat. I don't need a bump! Ha! Ha! Ha... (starts to hitchhike) I could use a ride. Ah, this sucks.

Scene 2: Donut Call

(Frank Tenpenny is on a cell phone outside a donut shop leaning on their police car.)

TENPENNY

Listen to me, son. I don't give a fuck about you, I don't give a fuck about your principles, I don't give a fuck about your friends. People who get in my way get fucked with. Now, you got paid. You took the money.

(Eddie Pulaski comes toward the car from the donut place.)

I'm trying to set you up for life here, boy, and you're inadequate. You're no use to me at all, boy. Maybe I should kill you instead? (To Eddie) Eddie, organize a hit squad.

PULASKI

Not a problem.

TENPENNY

(Back into the phone) You hear that? You feelin' me here? You about to wake up with your head fifty feet away from your body, son. Do what we agreed. Oh, you think you can put one over on me? Do you? I don't think so. So do it! This week!

(Hangs up the phone.)

PULASKI

All good, pal?

TENPENNY

Pal? I'm your superior officer and don't you forget that shit! But yeah, all good.

PULASKI

So is he gonna do it?

TENPENNY

Didn't I say it's all good?

PULASKI

So we gonna go get the kid?

(They get into the car.)

TENPENNY

Yeah. Let's initiate the little bastard onto the force.

(Cuts to a slow shot following a green Sabre out of a garage.)

Scene 3: The Studio

(Then cuts back to Ken Rosenberg at a payphone in Fort Carson.)

ROSENBERG

Ah, yes. Tommy Vercetti, please. Tell him Ken Rosenberg called. Ken Rosenberg. You haven't heard of me? Who are you? Ken Rosenberg. Ro-sen-berg! Oh! Oh really? You told him I called?

Look, I made that ingrate, and now he won't take my calls? Just put him on the phone right now!

Hello? Hello? Damn it!

(Hangs up.)

Salford, England

(Cuts to Kent Paul hanging up a phone, they are in a recording studio.)

PAUL

I got the signature! I am now the proud and legal manager of The Gurning Chimps. You're mine, Maccerr, son. You're mine. Fifty grand it cost me to buy you out of your contract. You're like a race horse or a great little sloshpot. Guaranteed banker. This time, my son, this time!

MACCER

Fucking great, kiddo. Bowing in! Give us a hug!

PAUL

Come here!

(They hug.)

MACCER

I love you, lad. I love you. (Still hugging) I've never felt like this before.

PAUL

Fantastic, son. A bit of emotion never hurt no one. (Still hugging) Err, great.

(Paul lets go, Maccerr still hugging.)

PAUL

Yeah, let me go now. You're sweating.

MACCER

Wow! These doves are blinding. I'm rushing me cock off!

PAUL

How many have you done, then?

MACCER

Nineteen. Come on! Give it some! you got any B, Pablo?

PAUL

No!

(Maccer walks away.)

(Quietly) Fifty grand for this northern prick.

MACCER

America! America! I can't fucking wait!

Scene 4: Stealing Money

(Carl walking down an alley in the red light district. A man walks by him going the other direction. CJ quickly turns around, pulls out a pistol and shoves the man against the wall.)

CJ

Give me your fucking money!

MAN

All right, man. All right, man.

(Gives Carl his wallet.)

Here, man. Here, man, take it.

(Carl takes the wallet.)

CJ

Yeah.

MAN

Come on, man, just don't shoot me.

...95...

(Carl hits the man in the head with the pistol, walks away.)

CJ

Punk ass motherfucker!

Scene 5: Digging In The Desert

(Scene cuts to the desert of San Andreas. Two men are digging.)

MAN 1

Hey, how's your woman?

MAN 2

She's a ball buster. Ever since we moved to Venturas, all she wants to do... Spend, spend, spend.

For Christ sakes, I got better luck on the tables.

MAN 1

Yeah, I hear you. Hey, give me a hand with this guy, will you?

MAN 2

Yeah.

(The digging stops, Man 1 walks over to a body on the ground.)

I mean, why'd we whack Mickey anyhow? He was a standup guy.

MAN 1

I dunno, something about money.

MAN 2

Oh man.

(Getting out of the hole.)

What, he was on the take?

MAN 1

Nah, he was kosher. A little too kosher.

(They pick up the body.)

That's why he had to go.

MAN 2

Oh, I get it.

MAN 1

Yeah, he was declaring too much money, so we gotta get a new guy in. You know, I hear the Leones are lending the bosses some money.

MAN 2

The Leones?

(They put down the body on the ground.)

MAN 1

Yeah.

MAN 2

Get the fuck outta here. We hate the Leones.

MAN 1

I know. That's what I said to Johnny, but he said they needed the money.

(They kick the body into the hole.)

MAN 2

Buona notte, dirtball.

MAN 1

So, Mickey gets capped, so we get a new guy in, who everybody bullies. Then, when he misbehaves...

MAN 2

We dig another hole.

(Goes to get the shovel.)

MAN 1

...97...

Exactly. Hey, you hear about Bobby back east?

MAN 2

No, what?

MAN 1

He's gone queer. Can you believe that shit?

MAN 2

Oh Mother of Christ Almighty, I've seen everything!

MAN 1

Minchia!

(Man 2 starts to cover up the body with dirt.)

Scene 6: Mafia Office

(Cut to Salvatore's office in St. Marks.)

(Johnny Sindacco walks in.)

SINDACCO

So, we got a vacancy. We kept our end of the bargain.

LEONE

Then I guess we're on. You want something to drink?

SINDACCO

No, no, I'm good, thank you. So who's gonna run this casino for us?

LEONE

Hey, we're gonna need a real idiot. A guy we can all push around. There's this lawyer, used to work for the Forelli's down in Florida. I heard he's sniffing around for a job. Just got out of rehab or something.

SINDACCO

Yeah, that'll work.

LEONE

I'll make a call.

SINDACCO

Great.

LEONE

Hey...

(They shake hands.)

Don't fuck this up, kid.

ACT IV

Scene 1: Green Sabre

(Cuts to another slow shot of the green Sabre driving through an alley.)

Scene 2: LSPD Headquarters

(Goes to Frank Tenpenny and Eddie Pulaski in their police car parked outside the Los Santos PD.)

(Officer Hernandez walks up to the car.)

EDDIE PULASKI

So you're the new kid, huh?

OFFICER HERNANDEZ

Yeah, been working on the streets three years though, and I realize there is only one kind of crime in Los Santos... Gang crime. That's why I joined CRASH.

EDDIE PULASKI

Get in the car, kid.

(Officer Hernandez gets in the back, they start to drive.)

OFFICER HERNANDEZ

I was called in on this domestic dispute case once. You got this young kid, okay? Can't be more than twenty years old, beating up his wife. So I figure, easy, right? No man hits a woman. Well, it turns out this woman spends all day freebasing and nearly let their kid starve to death. All right, so what do I do? I could take this guy in, and leave a little kid with a drug-addict mother, or I let a guy off with beating up his wife. I mean, it's difficult out there.

FRANK TENPENNY

Domestic violence?

OFFICER HERNANDEZ

...100...

FRANK TENPENNY

Yeah, I'm sure. Eddie, pull over.

(They pull over.)

Well, I deal with drug dealers, gang bangers and psychotics, all of them chasing after a lot of money, none of them scared to kill me, you, or all our families, if they think it will help them.

Now this is a bit more serious than a domestic dispute, pal.

OFFICER HERNANDEZ

I didn't mean anything by it. I was just---

FRANK TENPENNY

I'm not really interested in what you meant to say. See, what you said was you found a woman on drugs a difficult situation. Now how the hell am I supposed to trust you if you're so easily confused?

OFFICER HERNANDEZ

Look, I'm a good cop.

FRANK TENPENNY

This ain't about being a good cop, Pepe.

EDDIE PULASKI

It's about taking control of the streets from the fucking savages who've got it now!

OFFICER HERNANDEZ

I know!

FRANK TENPENNY

Then you'll do what it takes?

OFFICER HERNANDEZ

Yeah, whatever it takes!

FRANK TENPENNY

'Cause this is a game of percentages, 24/7, 365. We're just trying to screw as many bad guys as we can.

OFFICER HERNANDEZ

Yeah, I know.

FRANK TENPENNY

That means letting some bad guys get away with things.

EDDIE PULASKI

And sometimes it means doing shit that you ain't proud of, because you're strong enough and smart enough to understand the bigger picture.

OFFICER HERNANDEZ

Look, I know.

FRANK TENPENNY

You don't know shit. Get the fuck out of the car, ese.

(Officer Hernandez gets out.)

ACT V

Scene 1: Green Sabre

(The scene cuts to another shot of the green Sabre driving down the street in Ganton.)

Scene 2: Las Venturas

(Now it cuts to Las Venturas, inside the Caligula's Palace casino office.)

(Rosie is sitting at the desk. Suddenly, Salvatore walks in with a bodyguard, angry.)

SALVATORE

Are you enjoying yourself, huh?

(Rosie is getting up.)

ROSIE

N-no! I just-- you know, just getting a feel for the place.

SALVATORE

So this is the way it is. You're sitting here already, having a good time. Me, five million in the hole to the Sindacco's, and you not doing a thing about it? Huh?

ROSIE

No, not at all. I spoke with Johnny. He explained everything.

SALVATORE

Oh, you spoke with Johnny?

ROSIE

Yeah, he came by--

SALVATORE

You spoke with him, huh?

ROSIE

Yeah!

SALVATORE

Did you suck him off as well, you little fucking weasel? You're my man, not his! I got a good mind to end this here and now, you Judas, you rat!

ROSIE

Come on, sir! I thought that was the job.

SALVATORE

Oh, you thought that was the job? Mike, (to bodyguard) get the door.

(Mike shuts the door.)

(Salvatore pulls a gun on Rosie and grabs him.)

I'm the job! Me and my money. And I want it back, and I want it back fast. Johnny fucking Sindacco even so much as blinks at you, I want to hear about it. You find a way to get me my money and fast. Understood?

ROSIE

Yes! Yes! Understood! Understood.

(Salvatore puts the gun away, Rosie sits down.)

SALVATORE

And cheer up. Have some fun around here. This is supposed to be a casino, not a monastery.

Christ, I've had more fun taking a crap than I've had here. Come on, go get me a drink.

(Rosie gets up.)

Smile, schmuck!

Scene 3: Los Santos

(The scene cuts to Los Santos; Pulaski is kicking a downed police officer, while Tenpenny and Hernandez are standing and watching.)

PULASKI

(yelling) Who you gonna tell now?

TENPENNY

(stopping Pulaski) Eddie, chill out, man.

PULASKI

The prick's still breathing.

TENPENNY

That's good. Officer Hernandez... Finish him off.

(Offers Hernandez a gun.)

JIMMY

Come on. Please. Don't make me do this!

TENPENNY

Say what?

JIMMY

I can't.

TENPENNY

Hey, I thought you understood.

JIMMY

He's a fucking cop, you maniac.

PULASKI

Not no more he ain't.

TENPENNY

We went over this. It's about percentages.

JIMMY

I know!

...105...

TENPENNY

So who's side you on, his or mine?

JIMMY

Yours, Frank! Yours!

TENPENNY

Then be a fucking man. You cap him, or I cap you.

(Hernandez takes the gun but is reluctant to shoot.)

PULASKI

Come on, do it! Pull the trigger!

(Hernandez shoots the cop.)

Scene 4: Mother's Death

(The scene cuts to another shot of the green Sabre driving down the street Sweet's house is on.

There are two Balla's in the car. They circle around to Carl's and Sweet's mother Beverly Johnson's house and open fire with a big drive-by. As they flee, a GSF member fires at the car

but doesn't get anyone.)

(Sweet rushes into the house.)

SWEET

No! Oh shit! Hell!

(Kendl runs toward the house.)

KENDL

Oh Momma! Momma! No! No! No!

(Sweet comes back outside and stops her from going in.)

SWEET

Come on, girl! Momma!

KENDL

No! Damn! Damn. No!

(The scene now cuts to Kendl sitting on the front porch. Sweet is standing above her talking on a phone.)

SWEET

CJ, it's your brother.

CJ

(on the phone) Okay. What you want?

SWEET

I think you better come home. It's about Momma. She's dead, bro.

Scene 5: Departure

(The scene cuts to Carl looking sad in a car, shaking his head.)

ENDING

Welcome to San Andreas

(The End.)

SOURCES

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https://gta.fandom.com/wiki/Grand_Theft_Auto:_Liberty_City_Stories

“Grand Theft Auto Vice City Stories” *Fandom*

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“Grand Theft Auto San Andreas - The Introduction” *Fandom*

https://gta.fandom.com/wiki/The_Introduction

The collection contain plays that serves as the prequel of the Grand Theft Auto III Trilogy. Liberty City Stories serve before GTA III, Vice City Stories serve before GTA VC, and The Introduction serves before GTA SA. This is a demo version of the collection, so some of the content may be missing such as some scenes to an entire act. Final version coming soon.

About Me: I already made a popular series in my channel, teach several lessons in Roblox, and develops four series of stories.



Gener Guzman

